5 FOOT 2  (Comments below)

4/4  1  2  1234

C  E7  A7  D7  G7  C  C7
F  A7  D7  G7  C7  F  F7
Bb  D7  G7  C7  F7  Bb
Eb  G7  C7  F7  Bb7  Eb
Ab  C7  F7  Bb7  Eb7  Ab
C#  F7  Bb7  D#7  G#7  C#7
F#  A#7  D#7  G#7  C#7  F#7
B  D#7  G#7  C#7  F#7  B7
E  G#7  C#7  F#7  B7  E7
A  C#7  F#7  B7  E7  A7
D  F#7  B7  E7  A7  D
G  B7  E7  A7  D7  G

1234  1234  1-8  1234  1234  1234  1234  1234
Comments:
1. This is a great example of chord movement through the circle of 4ths (or 5ths). In the “C” line, for example, E7 to A7 to D7 to G7 to C follow each other along the circle, as do the middle 5 chords of each line. Chords often move in this manner. If you have to guess (by ear) what’s going to follow a E (especially an E7), it often is an A chord of some type.

2. At the end of each line, the dominant 7th leads to the major chord (the tonic) of the next key. Dominant 7ths usually lead to their corresponding majors. (e.g. G7 to C, C7 to F, F7 to Bb, etc.)

3. BARITONE PLAYERS: If you would like to practice this exercise by reading from the chord diagrams, there is a simple fix, even though the above diagrams are for soprano tuning:

Cross out the letter of the key (in front of each line) and substitute the letter from the line above. For example, the F becomes C, the Bb becomes F, etc. Likewise, cross out the chord names above the diagrams and substitute the chords from the diagrams directly above. For example, in the 2nd line above, the F becomes C, the A7 becomes E7, the D7 becomes A7, etc. Maybe you can use white out, and rename the chords.